



# MUSICAL VISITOR.

DEVOTED TO VOCAL AND INSTRUMENTAL MUSIC.

PLEASE CIRCULATE. ————— PRICE FOUR CENTS.

PUBLISHED BY AN ASSOCIATION  
OF GENTLEMEN.

*The Singers went before, and the players  
on instruments followed after...Ps. lxxviii: 25.*

A SEMI-MONTHLY PERIODICAL  
\$1, PER YEAR, IN ADVANCE.

BOSTON, AUGUST 3, 1841.

## MUSICAL VISITOR.

The Boston Musical Visitor is issued by an association of responsible gentlemen, semi-monthly, in the royal octavo form, of eight closely-printed pages. It is devoted to vocal and instrumental music, and, for its high, moral, and religious character, has been recommended by many of the best periodicals, of every sect and party; and by men of eminence, in different states, for its complete adaptation to the growing state of music in this country. Musical information, local and foreign, literary, scientific, theoretical, and practical, for choirs, instruments, societies, and schools, with a variety of original music, is furnished through the columns of this work, principally by a number of individuals of distinguished reputation.

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UPTON & FARWELL, PRINTERS.

**REPORT OF THE DOINGS OF THE NATIONAL MUSICAL CONVENTION, Tuesday, Aug. 25, 1840,** Continued from No. 7. To some of our readers, it would have been more pleasant to have seen these articles in a more connected form. But we have taken a course in part rendered necessary by circumstances, and on the whole perhaps the best, in order to keep the subject before the community.

[On the question of Congregational singing.]

Mr. WARNER, would propose an amendment of the question, such that the whole subject would be brought before the Convention in a more definite form. He would have it divided, so that the first part should read

*Is Congregational singing desirable?* The latter part might relate to the most desirable mode of introducing it.

A vote being taken, the amendment was adopted.

Mr. LUCAS remarked that the gentleman (Mr. Elliot) had said that he (Mr. E.,) could not define Congre-

gational singing. But we might ransack the country for facts and illustrations, there would then be circumstances un-named. It was at best a sophistical evasion of the question, if the principle of the thing was not fairly met—viz: its desirableness. In that way we might debate until the next year without coming to a result. He would define no further than to say, that it was a kind of music in which *all* could join. The gentleman had said that singers would leave the seats, &c. Be that as it might, it was a matter of small importance. He considered that there was nothing to fear in that respect. But there was one truth deeply to be lamented. It was generally the case, that a public odium was heaped on any one who joined the choir. This was owing to the want of the general prevalence of correct principles among the better part of the community. It was only in New England, that one could go into the seats and feel that his respectability was preserved. As we went to the south and west, there was an universal disrespect attached to the teacher of music. This Mr. Mason knew. If disposed to forsake his profession, it was because of being pointed at as "the singing master." This explained the reason, in part, why individuals did not wish to go into the seats in church; because they must partake more or less of the same disrespect. But Mr. Elliot had scarcely referred to church choirs, or common church music. He had alluded to fine musical effect, grand Oratorios, &c., which were really quite foreign to the subject in hand. We were now considering sacred music as a part of christian devotion, and that kind which was of general utility and the property of the church, and whether it could not be rendered still more subordinate to the interests of true religion. If that body had assembled with any other object in view, he would wish to withdraw. The question related to the desirableness of having all sing throughout our congregations, rather than to the probability of a perfect performance by those who could sing common tunes decently well. In expressing our minds on the subject by a general vote, we made laws for no community or congregation. The gentleman's argument against the affirmative by referring to the inconsistency of encouraging all to join in vocal prayer,



failed, for want of analogy. In that case, there would be no comparison. But it was not a fact, that many singing together would produce jargon. All could sing understandingly, but all could not join in vocal prayer with mutual edification. There was nothing in the philosophy of music which was not audible. And he thought that a reference to family devotions proved his position; every voice was not raised in prayer, yet all could unite in common praise. He argued the desirableness of congregational singing, not for the purpose of intellectual instruction, but for the gratification of our inward feelings, and because of its tendency to elevate our thoughts, and to promote a devotional frame of mind. Congregations could easily be instructed, so as to make the thing general. The children should all be taught. He did not believe the assertion, that there was more satisfaction to be derived from church music by listening, than by joining in the exercise of general praise. Nor was it a parallel case to refer to anything like theatrical performances, the music of professional singers or trained societies. Nothing of the kind would ever be appropriate in the church. He was unwilling by a decision on the question to shut the mouths of christians and draw down upon us their disapprobation. Should we encourage them in the devotional exercises of singing, we should secure their children to juvenile schools.—On the instruction of the rising generation we were to depend for the complete success of congregational music. If the question was,—are we to cultivate theatrical singing? he should let it go altogether, but if it anticipated devotional music, he should maintain the affirmative. He trusted that the convention would abandon the theatrical part, and advocate such music as was dictated by common sense. In this, we should be sustained by the churches. If singing masters would help to encourage general singing in the churches, he affirmed that hundreds of ministers and deacons would lend a helping hand to promote the cause. But if we tell them that the singing must be done by a choir alone, of fifty or sixty young people, they would not give a dollar.\* He would beg the gentlemen to understand, that in their vote, they should recognize the principle, that congregational singing was desirable.

Mr. HACH would be brief in his remarks. It must be evident that a trained choir would sing better than a congregation, if not, they must have been poorly instructed. He thought that musical effect was not the chief reason for introducing congregational singing. It should be considered, which was the least liable to abuse—choir or congregational singing? Which promoted the greatest religious effect, the singing of the choir or of the congregation? In comparing the congregations here with those in Germany, if he judged from his own experience, he would say that there was more devotion there in the church music where congregational singing was general, than in this country. He would not attempt to judge how far musical effect would be spoiled by congregational singing, but he had always desired that it might here be introduced and that all should join in the singing, and he thought that nearly all would do so. We even now, heard here and there one singing softly with the choir, which seemed to indicate the desire on the part of the congregation generally to join with the choir. As one individual, he should give the preference to congregational singing. The best manner of introducing it, was, however, an important consideration. He would combine both kinds, choir and

\* Probably this would be the case in the Southern and Western States.

congregational singing. The two united would be most useful for devotional exercises. Choir singing might be used for musical effect.

Col. BARR, thought the debate would have a tendency to engender unpleasant feelings, rather than to promote the art of music. And he even feared that the introduction of congregational singing would rather serve to gratify the baser feelings, than to promote the worship of God. He thought that we should educate all our faculties for the service of our Creator, and that the highest specimens of the art should be exhibited in the church of God. But could we suppose that God would be pleased with such a heterogeneous mass of uncouth sounds, as must be produced in congregational music? He thought not. Persons must have an ear for music in order to sing. Were all prepared by suitable instruction to join, he would be as glad as any one for them to do so. But as they were now the air would be rent with such unearthly sounds, that but little satisfaction would be experienced. Such singing he thought was rather calculated to injure, than to enkindle good feelings. And it was quite evident that the ultimate tendency would be to degrade the art.

The question was now postponed until Thursday.

In the afternoon of the next day (Wednesday) we were favored with an instrumental concert, which has been noticed in detail. Mr. Elliot also delivered an able musical lecture. His remarks on congregational singing, being similar to those previously reported, of course, were not quite satisfactory to those who entertained a different opinion.

In the evening the sacred concert for aid of the Bunker Hill Monument, 'came off':—previously noticed.

Thursday, Aug. 27. Mr. Warner was again permitted to make further remarks on the work of Weber, then in a course of translation.

A Committee was then chosen to prepare suitable minutes of the present Convention, and to call the meeting the next (present) year.

These items of business having received attention, the question of congregational singing came up again.—Here the reporter will be under the necessity of compressing remaining remarks into a small compass.

Mr. WYMAN urged the importance of decisive action on the question.

Mr. THURSTON wished the question to be indefinitely postponed; it had been sufficiently discussed.

Mr. LUCAS thought that some arguments had been brought against the question, (referring to those in the lecture of Mr. Elliot) which had not been answered, and proceeded in a long argumentative speech to meet them much to the pleasure of those who were in favor of congregational singing. We shall be obliged to omit it entirely.

Col. BARR then made a spirited speech on the opposite side.

Mr. WARNER succeeded in a long speech, expressing many doubts and fears, in relation to the result, should congregational singing become general.

Col. BARR in a short speech reviewed the argument, that it was commanded that we should sing and evaded its force by saying that we were commanded to do many things, &c. Probably not quite conclusive to those entertaining a different opinion. He would first teach congregations and then have them sing. With this explanation he would say, that he thought congregational singing was desirable.

Mr. WARNER then followed in a still more prolix argument, referring to his change of mind on the subject.



and to various facts, from which he concluded that congregational singing was *not* even desirable.

Col. BARR in further remarks supported still more strongly the desirableness of the thing, since he was convinced that *all* could learn without difficulty, nor would he exclude any one who desired to sing.

Mr. BAKER followed in order, remarking in substance, that in his State,—N. H.—the subject had already been agitated. But whatever might be the desire of the people, or the desirableness of the thing, there were but very few congregations who were sufficiently acquainted with music, to encourage the hope, that an attempt to introduce congregational singing, would be successful. There was, however, a pleasing attention to the subject of music among all classes.

It was at length, voted, that congregational singing was desirable. This would have been well, had not the convention, like boys who do a thing once well, and in doing it over, spoil it, finally voted to indefinitely postpone the whole subject.

Another Meeting now occurred, at which gentlemen from different States gave a brief sketch of the state of music.

Mr. TWITCHELL referred to a late Convention in his State,—Vt.—to the interest so generally prevalent on the subject, and to the various improvements which he hoped they were making. His remarks were highly interesting, and encouraging.

Mr. GROVER from Rochester,—N. Y.—gave a detailed account of the formation of a Musical Academy, which owing to peculiar circumstances failed to accomplish the object for which it was established, and went down. Prospects were, notwithstanding, very encouraging.

Mr. HOOD from Philadelphia, could only speak of that city. They had some good teachers, and schools in several congregations were well attended. In others, there was yet much to be done. There were three principal musical Societies, embracing some very good instrumental performers. He could not say what was the state of music in the State at large.

Mr. — of Marblehead,—Ms.,—remarked that music in his vicinity was low. Congregational singing had been practiced, but with poor effect. Singers generally were but little acquainted with the elements of music; they sung mostly by rote, some of the most plain tunes. But few churches had good singing. He knew nothing of the State at large.

Mr. ROOF of Petersburg, Va., could say but little which would be interesting. Their singing was by the congregation and poor enough. They sung the principal melody without regard to the harmony, a knowledge of which was entirely unknown to most of them. They used books printed on the patent notes. In Richmond, choirs had made more advancement. Some good classes had been established.

Mr. HATCH from E. Thomaston, Me. remarked, that as a general thing, music was low. A few years since, and the Pestelozzian method of instruction was not known. Members of the Teachers Class had introduced it with success. There was a growing interest on the subject of music, and a general desire for good Teachers.

ANOTHER GENTLEMAN from the same State, added, that many teachers had introduced the Pestelozzian system with much success, by which means the standard had been raised. In some congregations they had congregational singing, and it was horrid. It would make one's teeth chatter to hear them. The wolves in

the forest could perform better. In the more thickly settled parts of the State and around the Androscoggin river; there was more interest on the subject.—But most of the teachers, had need of being taught.

Mr. LUCAS, Troy, N. Y., remarked that in some parts of the State, the music was quite good. There was generally manifest, much interest in the cultivation of church music; many choirs were large. In some places they had a "good degree of congregational singing." In the city of Troy, considerable improvement had been made. In all the congregations, some of the most respectable people join in the singing. Mr. Ilsley had introduced music in three of the public schools, and had excited much interest among the young and in juvenile classes. His [Mr. L's] labors had embraced a circuit of about ninety miles, in which he had given instruction to several thousand pupils. In the city, there was an increasing interest among all classes. Music would ultimately be introduced into all the common schools.

Mr. CHENEY, Newbury, Vt., said that in that place, there was a great interest in the subject of music, also in the adjoining towns considerable attention had been given to instrumental music to the formation of a band, &c. In that vicinity, there was much musical talent.—Efforts to promote the cause had been very successful.

Mr. PARKER, of Charlemont, Ms., remarked, that in that town music was at a low ebb. But in other towns it was not the case. Fifteen years since, it was a difficult task to raise a decent school, especially in the western part of the County. But within the last two years, there had been a great improvement in schools and general instruction.—There was however, in many cases strong opposition to the cultivation of music on a scientific plan and to thorough instruction.

Mr. GURNEY said that music at Plymouth, Ms. was rather low.

Mr. SANBORN, Lowell Ms., was not particularly acquainted with the State at large. In several towns, although quite low, improvement was advancing. At Meridith Bridge,—N. H.,—within the year past, great interest had been manifest in attending schools, which were easily raised. All seemed desirous to learn.—Schools averaged one hundred pupils each, and were continued three months during the winter season. The Old-fashioned teachers had entirely gone out of date, and the system of the Boston Academy had received general approbation, and the teachers on that plan were altogether successful. The former could not now get employment. He doubted not, that music would hereafter, receive more attention. In some churches the singing was quite respectable. In others, not so much so. But the people were not satisfied, and were anxious that it should be improved. This meeting was adjourned, *sine die*.

Late in the afternoon, Mr. — delivered an able address, in which he pointed out the degree of attention which music demanded from all classes. Very appropriate remarks were made upon instrumental and vocal music, and many important hints thrown out which were received with much gratification.

In the evening, the second concert occurred, the avails of which were devoted to the circulation of musical tracts. This concert went off very well. We cannot particularize.

Friday, Aug. 28, 12 o'clock, A. M.—This morning, various items of business came up. A committee previously appointed, reported a series of resolutions, which was unanimously approved. We shall be obliged to pass them in silence. The appointing of the time for



the next Convention, and the instructions of the Committee to issue the notice, received attention. Complimentary resolutions to officers and responses were not forgotten.

Mr. LUCAS then moved that the Convention adjourn to Aug. 19, 1841, to meet in the same place,—the Odeon—at 11 o'clock, A. M. and that we close the session by singing Old Hundred. This motion prevailed and the Convention accordingly dispersed.

One general remark will suffice;—that although the time was not all quite as well occupied as under other circumstances it might have been, the meetings were truly interesting and will long be remembered by all present. The general influence of the Convention was, and doubtless will be, decidedly beneficial to the cause of music. The spirit kindled up, has been carried to all parts of the country.

In the afternoon, Mr. Muller delivered a fine lecture on the Organ, in which its history, the usefulness, and manner of playing the instrument, was fully given.—The lecture reported in full, would be interesting to many of our readers. But, perhaps we have already trespassed on their patience. In relation to the desirableness of reporting the doings of the approaching Convention, we shall wait the expression of gentlemen in whom we have confidence. It will be seen, that we have made reference to some exercises which did not strictly belong to the Convention. This we have done, in order to give our readers a connected view of all the proceedings. Hoping that happiness may attend, and good result from the meeting soon to be holden, we take our leave of the doings the last year.

The following scrap from a communication we venture to publish.

#### LITCHFIELD COUNTY SACRED MUSIC SOCIETY.

This Association held its annual meeting at Litchfield Ct. on the 1st instant, and gave a concert on the evening of the 2d, before a large and respectable audience—I believe general satisfaction was given, the character of the music you will see on examining the programme which I send you.—The society was formed in 1835 and then consisted of 70 members—it has continued its operations from year to year, and now numbers about 200—it has connected with it the best musical talents in the county, and is doing much toward raising the standard of Church music among us. Its principal object is to put in operation some effective means for the improvement of sacred music.

Yours respectfully, &c.

A New Church is now building on Winter street, which will doubtless be an elegant building. From present appearances, the organ will be placed in a lobby, though perhaps a little larger than usual.

CONCERTS.—A notice of an instrumental concert at Amherst lately appeared; also, one at Northampton, Ms.

CONCERT AT WOBURN. "Mr. Editor—Sir, I had the pleasure last Monday eve. to attend a concert of vocal music in Woburn, given by Mr J. Gibson of that place, assisted by Miss Knight and Mr. Smith of Boston, and Mr. Crossman of Shirley, and was truly astonished at the excellence of the performance, not being prepared to witness such taste, science, and beauty of execution, in which points, the performers equalled many of our best vocalists."

An extra amount of matter designed for this number, prevents our publishing further particulars.

#### SCIENTIFIC DEPARTMENT.

ON THE COMMON CHORD AND ITS INVERSIONS. A common chord is a combination of consonant intervals. It consists of a bass note accompanied by its third and fifth; to which, in examples on harmony, the octave to the bass itself is generally added in the right

hand, though, occasionally also, the octave to the third or fifth may be used in its stead.

In this form it is the most perfect consonant combination for which reason most compositions begin, and all invariably terminate, with this chord. It is indicated by the figures 5-3, 8, 5, 3, when necessary.

There are two principal kinds of common chords; the major and the minor. In the first species the third is major, and in the second, minor; in both cases the fifth must be perfect.

To exemplify these chords, we will introduce the following example, which contains both the major and minor common chords, with the three usual arrangements, or positions, of the notes in the right hand.

Major common chord.

Minor common chord.



Chords commonly occur on the first degree or tonic, the fourth degree or subdominant, and the fifth degree or dominant.

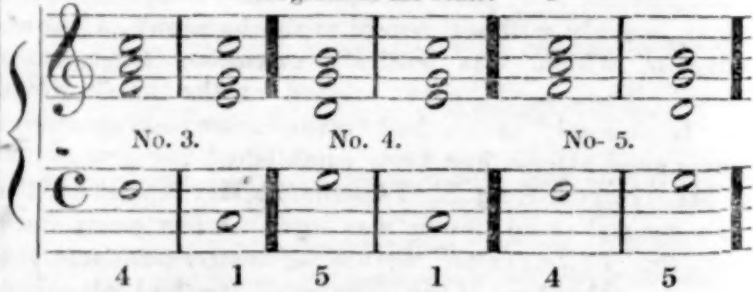
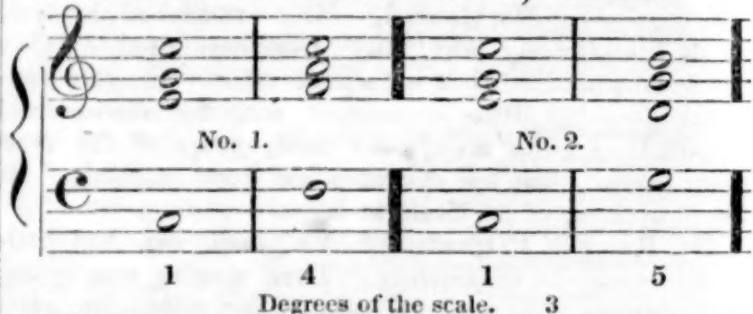
The common chords on the first and fourth degrees are major or minor, according as the key is major or minor, but the common chord on the dominant must always be major, even in a minor key.

These are the three principal common chords in each key; and the harmonic phrases formed by the succession of two or more of these chords, constitute the groundwork of harmony.

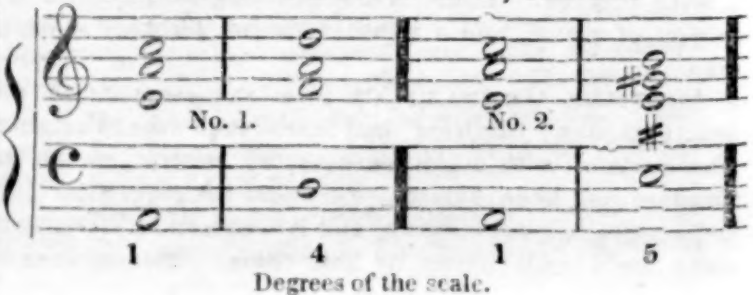
Common chords on the other degrees of the scale are comparatively but little used, especially in modern music.

The pupil is advised to transpose the following short examples of harmonic phrases, formed by the three principal chords, into every major and minor key.

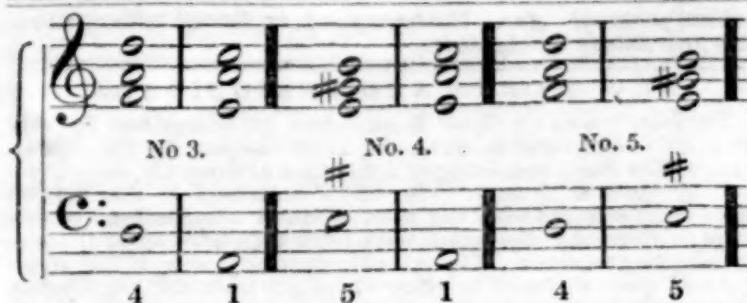
#### HARMONIC PHRASES IN C, MAJOR.



#### HARMONIC PHRASES IN A, MINOR.







The sharp placed over E, in the latter examples, indicates that the *third* of the chord must be sharpened, to make the common chord on the dominant of the key, a major common chord.

A flat placed over or under a bass note, in like manner, implies that the third in the chord must be played flat.

The rules for the regulation of the notes which accompany a succession of common chords, relate to the *motion* of the parts in reference to each other; and to the progression of concords.

A part is that note of each successive chord which is farthest removed from the bass, when taken collectively forms one part of melody; that note in each chord, next below the notes which formed the first part, constitutes the second part, and so on; the bass itself is the lowest part. The lowest and highest parts are called *extreme* parts, the others *intermediate* parts.

#### ON THE EAR.

**EXPLANATION OF FIGURE 7.**—In this drawing, the little bones are represented of their natural size.

There is some resemblance in the motion to be effected by this chain of bones, to the up and down motion of the hand at the extremity of the arm, viz.—carrying one end of the lever through considerable space, while the other, to which the power is applied, has no perceptible motion.

Small as the ossicula auditus are, the first and last of the series have muscles, called *tensors*, *laxators*, &c., which are susceptible of demonstration. Rough points and projections on the inside of the tympanum, give attachment both to the muscles and the bones themselves. Even these minute points, the old anatomists have belabored with what they supposed significant names.

One end of the malleus, the handle, is connected with the inside of the membrana tympani; the other is fitted into a socket of the incus—and that articulated with the orbicular or round bone,—which stands as a medium of connexion between the stapes or stirrup.

Now such is the mechanical adaptation of one of these bones to the other, that if the extreme point of the handle of the malleus which, as before remarked, is joined to the membrane, be moved the millionth or ten millionth part of an inch, by the vibrations of the drum head, it will so operate on the incus and then on the stapes, through the intervention of the orbicular, that the last bone, will move through treble the space, by a single sonorous pulsation of the malleus, in the same period of time. In fact, the stirrup, in plain language, is exactly fitted into the oval window, like the box of a pump, so that a motion given to the handle of the malleus, operates on the chain, to effect the stapes, that it may work backward and forward, with the same motion and on the same principle of the working of the piston of a syringe. To hear, it is necessary that the stapes, attached to the parchment window, should move to and fro, for a reason

hereafter to be explained, or no sensation can be conveyed by the acoustic nerve to the brain.

Gentlemen curious in these inquiries, can readily pick out the ossicula auditus from the dry skulls of horses, sheep, dogs and cats. There is a slight variation however in form, and ultimately, in burrowing animals, a wide departure in configuration from those in man.

There are some diseases, familiar to medical gentlemen, beside local affections of the ear, which fix upon bones, particularly about the face. Under such circumstances, a sanious discharge washes these little bones entirely away—nothing is more certain, than this fact that the three first bones may be corroded and flatted from their connexions—indeed, extracted with forceps, and the patient heres, to all intents and purposes, nearly if not quite as well as he did before. Thus the membrane, (drum head) and three out of four bones are unnecessary, it seems, in the auditory apparatus of man. Stripped thus, it falls before the frog's—being deficient in an external covering or vibrating membrane. The current or vibrations, in this case, act directly on the foot piece of the stapes which is broad enough to offer a resistance to the sonorous column. Being connected with the membrane of the fenestra ovalis, it produces a motion in it, and that is propagated to the fluid beyond, and thus the nerve becomes agitated. If the stapes could be detached without requiring the membrane of the fenestra ovalis, then hearing could be effected independant of the little bones. Their use is merely to strengthen the vibrations within, just in the proportion that they have a tendency to become faint, as the distance increases whence they had their origin.

#### VOCAL AND INSTRUMENTAL.

**THE CHOIR.—BREATH.** That a proper regulation and government of the breath belongs to the art of singing, must be manifest to every one who attempts the practice of vocal music. The mere natural impulse of life must not now be obeyed; but the breath must be subjected to the requisitions of taste, or to the nature of the passage, and to the words to be sung. To such restraints, some may find it hard to accustom themselves. It is a common fault to inspire *too seldom* and *too little* air—hence, in choruses and long pieces they soon become fatigued or being out of breath, sing in a weary drawing style, without point energy and effect. An attention to this subject, and frequent and full inspiration, will prevent that painful and negligent manner so often observed in chorus singing. In general the breath should be taken at the last of the measure, or on an unaccented part of the measure, so that the downward beat may not be weakened or retarded. See rules for management of breath in 'Manual of Instruction.'

**Rhythm.** This is one of the most important element in choir exercises. The prime characteristic of a choir is, that it unites on the principles of musical taste, the many tones of many individuals so as to form one harmonious whole. Precision, exacting close union, and contemporariness of progression are to be sought in a higher degree in this department, than in melody or dynamics. In melody, perfect purity in all the voices cannot always be secured; and in dynamics, some voices are very likely to predominate and to over balance others. But in rhythm, every deviation is easily discerned, and a very little variation will throw the whole choir into disorder and confusion. The vast importance of this department cannot be too strongly impressed upon the leader and members of a choir.

**Melody.** Correct intonation. Intonation may be incorrect in two ways. First when instead of the prescribed sound of the scale some other sound is taken, as 6 for 5 &c. Second when the prescribed sound is taken a little too high or low. Well taught singers will not commit the first fault except by mistaking the key; but the latter is more common. Purity of intonation in this latter sense, is the same to a choir of singers, as neatness is to the general concerns of life; and one can be no more dispensed with than the other. He who



gives a sound out of tune, is a musical sloven, and his performance is as offensive to the ear as is the common sloven to the nose or the eye. Purity of melody is the fruit of the energy of the spirit of order. This spirit of order in music is nothing less than the *mathematical element*.—The ground work, the foundation on which the whole art rests. A choir whose singing is strikingly false, out of tune, maintains but a troubled and unhappy existence, and diffuses nothing of the freshness and vivacity of cheerfulness and joy.

In connexion with this subject may be mentioned the common fault of rising or falling from the given pitch by a whole choir. This may be the consequence of an inaccurate, wavering, unsteady or negligent manner of producing the sounds generally in the choir; or it may be the fault of individual singers. It is also often produced by the delivery of the voice in the wrong register—as medium of voice *ditesta*, &c. Individual singers who are in danger of impurity of melody, or what is the same thing of rising or falling from the pitch, must learn to use their *ears more*, and their *voice less*, if they would correct a habit most injurious and offensive. They must listen, and not sing on in a wreckless careless manner, regardless of musical truth, or right and wrong. Nothing, however, can be an effectual cure for one of this class of singers, but the careful and preserving practice of the scale in long low sounds, aided by an instrument in good tune, and by the watchful care of a good teacher.

Impropriety of melody often arises from the abuse of the Crescendo, Diminuendo or swell. Some teachers not only introduce these different dynamic tones from the commencement, but require their pupils to practise them as a general thing, for all long sounds. But the organ tone (equal) should be first acquired, and with it a habit of purity fixed; afterwards, the others may follow, but in introducing them there is always danger of deviating from the strict truth of melody. In the application of Crescendo to high sounds, there is a great danger of *sharpening*, and in its application to low sounds there is the same danger of *flattening*. In the application of Diminuendo to high sounds there is great danger of *flattening*, and in its application to low sounds there is danger of *sharpening*.

When a choir sinks or rises from their pitch, the leader may often correct it by calling their attention to the fact; this will put those on their guard who know that they have been accustomed to faults of this kind, and will cause the whole to sing with more care and attention. If however, in repeating, the same fault should occur, the piece should be laid aside, and some other taken in a different key.

**TEACHER'S CLASS OF THE BOSTON ACADEMY OF MUSIC.** It will be remembered that this class commences on Tuesday Aug. 17, at 10 o'clock A. M.

It is important that all who design to attend the course should be present at the first meeting. Inquire at Tappan & Dennett's Book Store, 114 Washington street.

**QUESTIONS ON THE ELEMENTS OF MUSIC.**  
*From the Boston School Song Book, by L. Mason.*

XXV. MINOR SCALE.—FIRST FORM.

1. In what consists the difference between the Major and Minor scale? *Ans.* A different order of intervals. 2. Are the ascending and descending minor scales alike in regard to intervals, or do they differ? 3. In the ascending minor scale, between what sounds do semitones occur? 2 and 3, and 7 and 8. 4. In the descending minor scale, where do the semitones occur? 6 and 5, and 3 and 2. 5. With what letter does the minor scale commence when in its natural position? 6 what is meant by the scale in its

natural position? *Ans.* Not transposed; or formed without either sharps or flats in the signature.

#### NEW WORKS AND PERIODICALS.

**THE GENTLEMAN'S GLEE BOOK.**—Just published and for sale by J. H. Wilkins and R. B. Carter, 17 Water street, *The Gentleman's Glee Book*, consisting of a selection of Gleees for men's voices, by Lowell Mason. The Gleees contained in this volume have been selected from the most admired compositions of this kind in Germany; the words have been translated or written expressly for this work. The whole are entirely new in this country and quite different in their character from the old English gleees, and by those who have seen them, are pronounced highly interesting and beautiful. 4ts.

**THE MUSICAL CABINET**, is the title of a new periodical work just published by Bradbury & Soden, 10, School street, Boston. The Editors are Geo. J. Webb and T. B. Hayward. It will come out in monthly numbers of sixteen pages, four of letter press and twelve of music. It is the intention of the Editors, to draw largely from foreign stock to enrich the American field. Nor do we doubt that they will fully succeed. The present number contains a portrait of Handel, the prospectus, and several other musical articles; also two instrumental and five vocal pieces, with piano-forte accompaniment. If this number may be regarded a specimen of those to come, we shall be furnished with a truly valuable work. Mr. Webb is a thorough musician and a gentleman highly esteemed in this community. With his colleague, Mr. Hayward, we have not a particular acquaintance, but venture to presume that no proper pains will be spared on the part of either, to deserve the patronage of the musical public. We hail them with pleasure as fellow laborers in the musical field, and recommend to any of our subscribers who may wish to secure a choice lot of vocal and instrumental music at a reduced price to subscribe for the work. It is published in the large quarto form at \$4.00 per annum in advance.

A NEW EDITION of the *American Preceptor* for the Piano Forte, will be out in a few days, very much enlarged and Improved. We are quite confident that it will possess such merit as will render it a standard work for that instrument. We hope that teachers will recommend it to their pupils.

**THE MUSICAL MAGAZINE**, is conducted by Mr. H. Theodore Hach of this city, and published by Mr. Geo. P. Reed at \$2.00 per annum. This periodical is truly worthy of patronage:—contains much valuable letter press matter, principally translated from the German for the work.

**THE PRESS.** *The Youths Monitor*, S. S. Paper, is published at Portland, Me., at 37 1-2 cts. per annum. We cheerfully recommend this useful little sheet to all sabbath schools. Short articles about boys and girls, parents, teachers, and all practical information, in regard to the condition and usefulness of Sunday schools, render such papers highly beneficial.

**THE SABBATH SCHOOL MESSENGER**, is a valuable Sunday school (Meth.) paper, published in this city at 37 1-2 cents per annum. The Editor fully succeeds in preparing a choice lot of articles semi-monthly for his young readers. We have seen nothing in it thus far, which would fail to recommend it to all schools.—May the Father of the faithful bless our brother in his labor of love.

**THE SATURDAY CHRONICLE**, is published weekly in Philadelphia, at \$2 per annum. This is one of the largest kind of newspapers, and is filled with a very great variety of miscellaneous matter, interesting to the great mass of common readers.

**The Maine Cultivator** is an excellent agricultural paper, published at Hallowell, (Me.) for \$2 per annum. It contains all the general news, with a variety of well selected articles in addition to the large amount of matter, in which the farming and gardening portion of the community, will be particularly interested.

**EDUCATION IN VERMONT.**—The number of children in that State between the ages of 4 and 13 is 106,000, and the number of district schools 3300. The number of teachers employed is 5100. The school tax for the year is \$61,803, equal to 22 for each district the sums raised voluntarily by the towns, and districts amounted to \$81,000. The aggregate expense for schools, including board for teachers, books, fuel, &c. is about \$202,740, or \$112 to each district.

**Mr. E. Colcord's** money was received. His name stands regularly recorded on our book, and we know not how the mistake has occurred. We have sent the missing numbers.

Our friends must bear in mind that we cannot send the Visitor in numbers less than ten, to one address, for less than one dollar per annum, except in cases of six copies for \$5 to one name.

We have also named again and again, that in all cases where the Visitor through mistake or otherwise, fails to reach our subscribers, we shall be most happy to send the missing numbers.—Simply request your postmaster to drop us a line and state the numbers that are wanting, and we will immediately supply them.

By an unpardonable blunder of the printer, the time for the first meeting of the Handel and Haydn Society's Class, was wrongly printed the 22d; it should have been dated 17th of August, 10 o'clock, A. M.



1. Lift up your hands by morning light, And send your souls on high: Raise your admiring

2. The God of Zion cheers our hearts,  
With rays of quick'ning grace;  
The God that spreads the heavens abroad,  
And rules the swelling seas.

thoughts by night, A - bove the star - - - ry sky.

The influence of religion is lasting, it outlives all earthly enjoyments, and becomes stronger as the organs decay and the frame dissolves; it appears as that evening star of light in the horizon of life, which we are sure is to become in another season a morning star, and it throws its radiance through the gloom and shadow of death

The truly valuable part of all education, consists, not in teaching the knowledge of individual subjects, but in so disciplining the mind as to teach it how knowledge of all kinds may be acquired.

THE FEAR OF THE LORD.

*Moderato.*

[SENTENCE.]

B. WYMAN.

The fear of the Lord is the be - - - gining of wis - dom, The fear of the

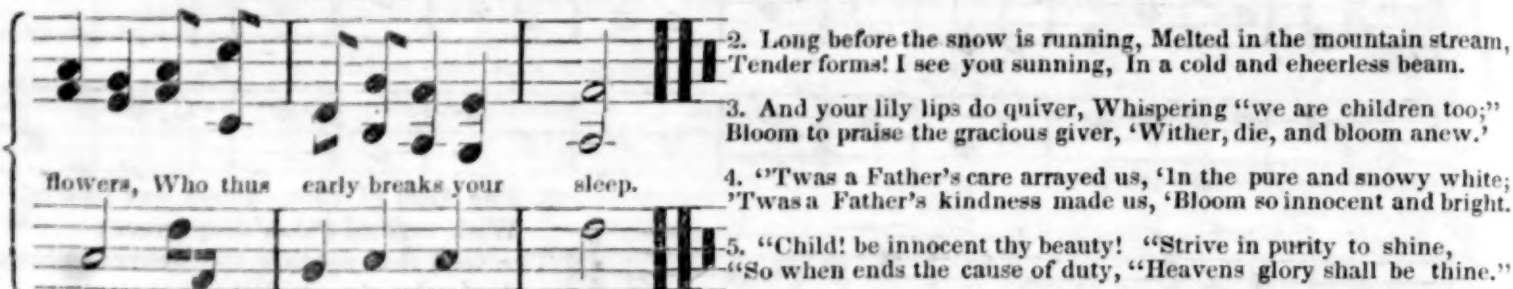
Lord is the be - - - gining of wis - dom; And a good un - der - stand - - ing have they that keep his

law, And a good un - der - stand - ing have they that keep his law.

## THE SNOW DROPS.

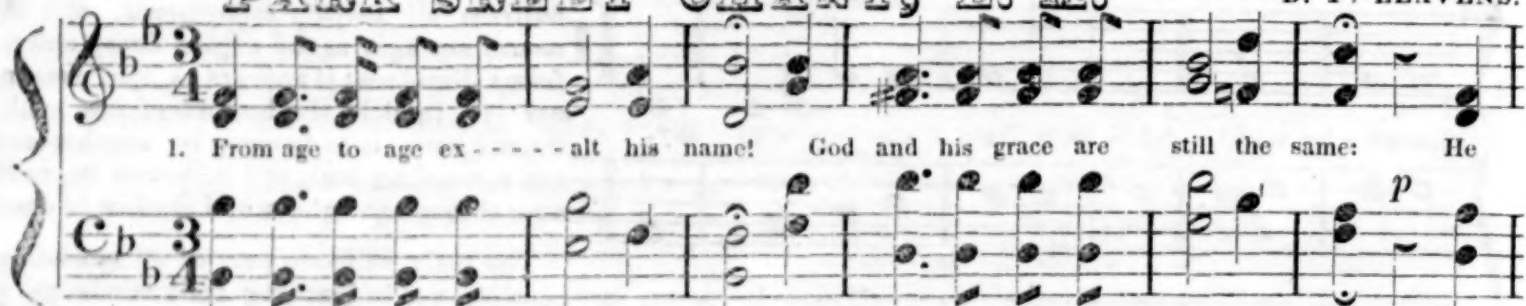
For the Visiter, by L. MASON.

Finis.



## PARK STREET CHANT, L. M.

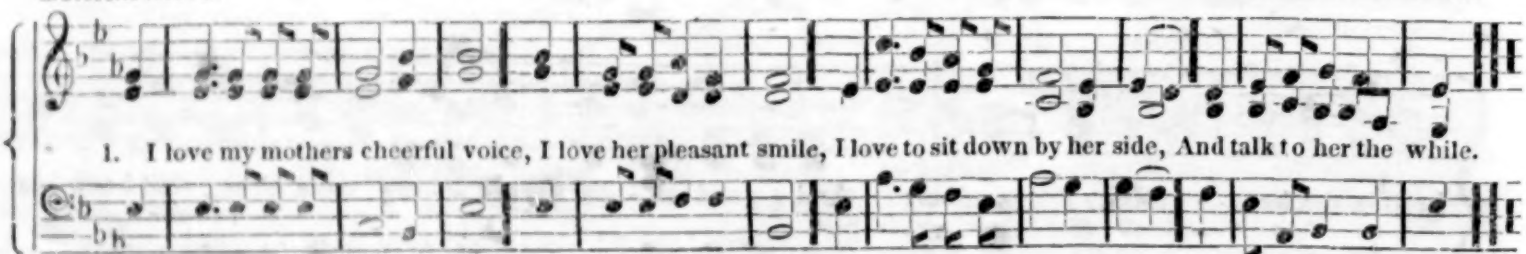
B. F. LEAVENS.



## THOSE I LOVE, 8's and 6's.

A. H. BAKER.

Sentimental.



2. I love, when she is tired and worn,  
To ease her of her task,  
Do all the little things I can,  
Nor wait for her to ask.
3. I love, when daylight's hours are o'er,  
And father's work is done,  
To meet him with affection's smile,  
And prove a grateful son.
4. And when my father's old and gray,  
If I that day should see,  
I hope I shall repay him then,  
For all he's done for me.
5. I love my little sister too,  
With her bright curly hair,

- And all the fruits and toys I have,  
I wish with her to share.
6. But there is one whom I should love,  
'Far more than all beside,—  
'Tis he who came to live on earth,  
And then for sinners died.
7. Jesus, thine own dear voice has said,  
'Let children come to me,"  
Wilt thou not teach me how to come,  
With all my heart to thee?
8. Show me what true repentance is,  
And draw me by thy love,  
That I on earth may live to thee,  
And dwell with thee above. (Teachers Gift.)